DOCUMENT RESUME

ED 125 616 95 IR 003 703

AUTHOR	Cocney, Jean Ganz
TITLE	[Children's Television Workshop] Quarterly Progress Report, January 1, 1976 to March 31, 1976.
INSTITUTION	Children's Television Workshop, New York, N.Y.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Bureau of Research.
BUREAU NO	R080475F
PUB DATE	76
GRANT	OEG-00-75-00078
NOTE	65p.; For related documents see IR 003 157 and 158
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	Audiences; Budgets; Community Education; Costs; *Educational Television; Elementary Secondary Education; Information Dissemination; Media Research; Production Techniques; *Public Television; *Television Research
IDENTIFIERS	*Childrens Television Workship; Electric Company; Progress Reports; *Sesame Street

ABSTRACT

The quarterly progress report for Children's Television Workshop describes the major activities and accomplishments in production and research for the Sesame Street and Electric Company programs. In addition, activities in community education services, public affairs, personnel, and budget are described. (HAB)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED125616

Children's Television Workshop

One Lincoln Plaza / New York, N.Y. 10023 / 212 595-3456

TITLE:	QUARTERLY PROGRESS REPORT
SUBMITTED TO:	OFFICE OF EDUCATION, BUREAU OF RESEARCH #R080475F
GRANT NUMBER:	G00-75-00078
PERIOD:	January 1, 1976 to March 31, 1976
NAME OF INSTITUTION:	Children's Television Workshop One Lincoln Plaza New York, NY 10023 (212) 595-3456
PROJECT DIRECTOR:	Mrs. Joan Ganz Cooney

IR 003703

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

CABLE: SESAMEST NEW YORK / TWX 710-581-2543 / RCA 236168

TABLE OF CONTENTS

		PAGE
1.	SESAME STREET RESEARCH	1
2.	SESAME STREET PRODUCTION	5
3.	THE ELECTRIC COMPANY RESEARCH	6
4.	THE ELECTRIC COMPANY PRODUCTION	8
5.	COMMUNITY EDUCATION SERVICES	9
6.	PUBLIC AFFAIRS	18
7.	PERSONNEL	21
8.	BUDGET	22
9.	CERTIFICATION	23

SESAME STREET RESEARCH

1. Major Activities and Accomplishments

A. Work was completed on the Sesame Street Curriculum Renorming Study. This study, designed by Sesame Street Research Staff and executed by UNCO Corporation of Washington, D.C., was designed to measure present competence levels of the Sesame Street target audience with the Sesame Street curriculum. During this quarter, testing was completed and a report was prepared. Researchers are now working with the Sesame Street Curriculum Coordinator to incorporate this information into scheduling plans for Sesame Street's eighth broadcast season.

B. Researchers completed a formative study on Sesame Street program #845, featuring Margaret Hamilton as the Wicked Witch of the West. The emphasis of the study was on exploring children's reactions to stimuli which could be fear-provoking.

C. Mrs. Patricia O'Donnell, working on special assignment, prepared a fully developed proposal detailing possible new formats and treatments for Sesame Street's affective goals. This report represents the culmination of several months' work reviewing the literature, other television treatments, and Sesame Street's own objectives and materials teaching affective curriculum goals.

D. Sesame Street researchers advised writers and producers concerning appropriate curriculum items for the series of remote tapings planned for the eighth broadcast season.

E. Several stages were completed in a study designed to assess Sesame Street's usefulness for mentally retarded children:

(1) Pretesting was completed at the Kennedy Child Study Center. The pretesting was designed to examine and choose among testing methods which will be used in a full-scale study. This study, which will shortly be underway, is being designed to investigate mentally retarded children's attention to and comprehension of standard Sesame Street segments and special segments modeled after the Joseph P. Kennedy Foundation's Families Play to Grow activities. Another component of the study will examine nonretarded children's attention to the Play to Grow segments and their feelings about the retarded children who participate in these segments.

(2) Ms. Dana Ardi, Assistant Professor at Fordham University, was engaged as a consultant to help design and carry out the study of Sesame Street's effectiveness with mentally retarded children.

(3) Sesame Street researchers sponsored a training workshop given by members of the Board of Education Special Education Instructional Material Center. The workshop was planned to investigate ways of testing mentally retarded children and to get further feedback on segments produced by Sesame Street specially for mentally retarded audiences.

(4) Researchers attended a workshop regarding developmental assessment of preschool children. The Workshop was presented by Wilease Leshmore of SEMIC.

F. Sesame Street Researchers met with several advisors to the Workshop in order to formulate plans for Sesame Street's eighth broadcast season. Several new curriculum items and treatments were discussed with advisors and producers, including health and nutrition, further objectives for mentally retarded children, sight phrases, and vocabulary development.

G. The Sesame Street Research group helped in the preparation and the Spanish translations of Immunization Information Spots which were prepared with Sesame Street cast members for broadcast on public television.

H. The Research group met with and assisted Professor Michael Cole, of Rockefeller University, who is working on a project assessing social messages presented in children's programming.

I. The Associate Director of Research, working together with the Associate Director of Research for the Electric Company, is comparing researchers' and producers' assessments of program attributes that are important in eliciting attention and comprehension from viewers.

J. The research staff provided Sesame Street research data for Dr. Robert Krull of Rensselaer Polytechnic Institute. Dr. Krull is correlating physiological measures of viewing children's arousal with Sesame Street attention measures.

K. The Research Planning Specialist prepared a list of segment attributes which will be used in planning a Workshop-wide computer index for Sesame Street materials. That system is currently being planned by the Operations Division.

The following paragraphs describe studies and activities which have been launched at this time, but which are still in the early stages of planning or execution. For this reason, this section also comprises Section 9, Future Activities Planned.

A. Cross-Methodological Study - Several researchers throughout the greater New York/New England area have been invited to participate in a study of Sesame Street segments. A variety of research methods will be applied to several audiences viewing the same stimulus materials. The focus of the study will be on identifying characteristic types of information yielded by current research methodologies, and on evaluating the effectiveness of these methods for use with research questions concerning Sesame Street. Among those who have been invited to participate are: Dr. Dan Anderson, University of Massachusetts; Glen Brickman, Director of Research, Motive Labs, Rhode Island; Dr. Bernadette Nelson-Shapiro, University of Massachusetts; Dr. Sheryl Graves, New York University; Barbara Flagg, Harvard Center for Research in Children's Television; Dr. James Watt, University of Connecticut; Dr. Robert Krull, Rensselaer Polytechnic Institute.

B. Nancy Kozak, doctoral student at Harvard University and former member of the CTW Nonbroadcast Research Staff, is working to identify curriculum skills for Sesame Street that are particularly related to later achievement in school. She will be working on exploring possible formats for presenting these curriculum items.

C. Dr. Robin Garfinkel of Columbia University is working with the Sesame Street research staff on a project connected with the recent renorming of the Stanford-Binet Intelligence Test carried out by Professor Robert Thorndike. This renorming study found a relatively large jump in the nonmative scores for preschoolers. Dr. Garfinkel is investigating possible relationships between the items which represent the improved scores and ratings of relevance to the Sesame Street curriculum.

D. Sesame Street researchers have prepared a stimulus tape which samples several new formats featured during the eighth broadcast season. That tape is soon to be subjected to a program of formative research with target children. Attention and comprehension measures will be taken in an effort to evaluate the effectiveness of the formats and segments.

3. Significant Events and Findings - see #1, above.

4. Dissemination Activities

A. Barbara Kolucki, of the Special Education Department at Teachers College, Columbia University, represented CTW at the Annual Conference of the Counsel for Exceptional Children in Chicago, Illinois.

B. The Associate Director briefed the CES Field Coordinator from Jackson, Mississippi, in new research and curriculum policies.

C. Sesame Street and The Electric Company staffs reviewed a draft presentation of Dr. Ken O'Bryan's AERA paper.

D. The Assistant Director met with Carey Graher, who is affiliated with Prime Time School Television in Chicago, about research methods.

E. The Assistant Director met with Migdalia Santiago and Orlando Castro of the Puerto Rican Congress.

F. The Assistant Director attended a presentation by Jeffrey Webber on his study concerning television violence and children.

G. Sesame Street research staff members interviewed applicants for the fall semester of the Sesame Street research internship program. Sesame Street research interns receive on-the-job training in formative research methods at the Workshop and are awarded college credit by their participating colleges and universities.

6. Data Collection - See #1, above.

7. Other Activities

A. International - Assistant Director briefed Stephanie Sedelmayer, from Hamburg NDR broadcasting, on research methods and objectives.

B. Products Division - Product testing and/or review was provided for Sesame Street books, toys, and games, including:
Western Puzzles
Paint with Water Books
Grover Sticker Book
Sesame Street Paper Doll Players
Oscar's Grouch Book
Grover's Little Red Riding Hood Book

C. As in the past, ongoing review functions were provided for the Sesame Street Magazine, and department support was given for the ongoing program research conducted by Dr. Girvin Kirk and staff.

D. Community Education Services - Researchers continued to review Sesame Street Program Highlights for educational goal correctness.

8. Staff Utilization - Ms. Emily Findlay was promoted to the title of Research Planning Specialist.

9. Future Activities Planned:

See #1 above, starting with the last paragraph on page 2 of this report.

SESAME STREET PRODUCTION

MAJOR ACTIVITIES AND ACCOMPLISHMENTS

The second half of Sesame Street's seventh season were taped in the studio during this period (Shows # 866-925).

STAFF UTILIZATION

In a continuing effort to give national visibility to the talents and role of women on SESAME STREET, Buffy St. Marie, an acclaimed American Indian folk singer and personality, as well as Linda Bove, a leading member of the Theatre of the Deaf were added to the cast as "semi-regulars", during this period.

FUTURE ACTIVITIES PLANNED

In June, remote tapings of camping activities and waterfront scenes of interest to the urban child will be taken.

THE ELECTRIC COMPANY RESEARCH

MAJOR ACTIVITIES AND ACCOMPLISHMENTS

1. Completion of character and format popularity study.
2. Participation in three day conference to plan final season of TEC.
3. Development of formative evaluation plan for final season of TEC.
4. Field implementation of formative research plan-testing of appeal and comprehension of material.
5. Continuation of content analysis of all TEC segments; development of plan for analyzing these data.
6. Continuation of experiment to investigate role of teacher intervention with TEC.
7. Preparation of papers for delivery at AERA conference in April.
8. Completion of a study of verbal humor comprehension on TEC.
9. Continuation of eye-movement study of TEC segments.

SIGNIFICANT FINDINGS AND EVENTS

1. Distractor studies indicate appeal of TEC remains quite good.
2. Final report of Sproull study of preschool viewers of TEC revealed only small gains, but confirmed preschoolers' attraction to the program, and showed significant learning of TEC formats did take place.
3. Study of responses to verbal humor on TEC revealed that comprehension of it is significantly more difficult for poor readers; suggesting a need for simple and explicit verbal humor.

DISSEMINATION ACTIVITIES

1. Formal presentation of a summary of all eye-movement research findings.
2. January 12, Keynote speaker for First Annual Meeting of Friends of WVIA, Scranton-Wilkes-Barre, PA.
3. January 28, Received award on behalf of TEC for "the positive presentation of women and minority groups", at press conference, held by Action for Children's Television, Boston, Mass.

OTHER ACTIVITIES

1. Completion of research role in development of Guidance Assoc. filmstrips.

2. February 19, Panel presentation on bilingual activities at CTW, Annual meetings of Bilingual/Bicultural Materials Conference, San Francisco, CA.

3. March 23, presentation on TEC to national award-winning Japanese English Teachers, Japan Society sponsorship, New York.

4. Helped develop article on TEC for Combroad, house organ of Commonwealth Broadcasting Organization.

5. Arranged final details of contract with National Textbook Company to do a co-venture in bilingual materials; began work on multi-media language arts kits in Spanish.

FUTURE ACTIVITIES PLANNED

1. Report of formative research on TEC.

2. Studio and script monitoring.

3. Preparation of data summary and report on content analysis project.

4. Completion of study of children's own productive humor.

5. Preparation of paper on the adequacy of research methods for detecting dangerous effects of television drug advertising on children for FTC-FCC Panel.

6. Completion of School Intervention Study.

7. Completion of Harvard Eye-movement Study.

THE ELECTRIC COMPANY PRODUCTION

MAJOR ACTIVITIES AND ACCOMPLISHMENTS

Editing of the fifth season was completed as of March 31, 1976. Preparation for the sixth season has begun with new films being contracted and scripts being written.

SIGNIFICANT EVENTS AND FINDINGS

The Electric Company research is testing some of our segments for appeal and comprehension so as to decide on their continued use.

DISSEMINATION ACTIVITIES

February 20th, through the 22nd, a seminar was held to discuss The Electric Company's sixth season. The first day's meeting was attended by TEC's staff and its advisors. The all-day meetings of the 21st and 22nd, were held at Harrison Conference House, Glen Cove, L.I. and was attended by the TEC's staff.

FUTURE ACTIVITIES PLANNED

Studio production will begin on June 28th through July 30th, with hiatus from August 2nd through October 15th. Studio production will resume on October 18th and continue through November 22nd.

COMMUNITY EDUCATION SERVICES

The Community Education Services Division (CES) is charged with the responsibility of reaching out to initiate activities leading to the use of Sesame Street and The Electric Company as a supplemental resource in formal and informal educational settings. In meeting this responsibility CES has developed a series of strategies which tap the energy and concern of parents, teachers and others for using television as a positive force in the educational development of preschoolers and young children. These strategies which serve a common goal focus upon several interrelated objectives - reducing the barriers to viewing, building and maintaining an audience and enhancing the use of CTW's productions at the point of reception. The following descriptions are selected highlights of CES activities which address the aforementioned objectives, singly or in combination.

- The Associate Director and the Chief of Resource Development of the South Carolina Educational Television Network and CES developed plans for conducting a series of televised workshops on the use of CTW productions as supplementary educational resources. The workshop dealing with The Electric Company will be directed towards teachers and broadcast right after school is over in the afternoon. The Sesame Street workshop will be directed at parents and broadcast during the evening. Both broadcasts will be supplemented by a toll free Watts line to permit viewers to call in questions.

. CES staff in cooperation with the Director of Parent Education of the Birmingham Board of Education conducted a series of six workshops, over a three day period in Birmingham, Alabama. The workshop reached an estimated 400 teachers and parents. The objective of the workshops was to teach the parents and teachers how to use Sesame Street and reinforce its objectives in school and at home.

. CES staff in conjunction with the Bolivar County Health Department conducted a series of workshops in Cleveland, Mississippi. The workshop setting followed the basic CES thrust of reaching out to community institutions, where the parents of the young are to be found. The workshops reached slightly over 450 people and focused on the use of Sesame Street and ways of reinforcing its content.

In addition, workshops were held in cooperation with the Head-start programs in Shelby and Shaw, Mississippi. The workshops reached several hundred parents and introduced them to ways of reinforcing Sesame Street at home.

. CES has expanded its exploratory prison project with the Fort Worth Federal Correctional Institutional (FCI), to the FCI in Seagoville, Texas. The objectives of the project are to provide

  . a developmental eduational activity for the children of inmates on visiting day.

  . an opportunity for parents of the child to interact while the child is in the Sesame Street - Electric Company Activity Area.

- an informal educational setting for the parents to contribute to the educational development of the child.
- a setting for inmates trained as care givers to engage in the exploration of a potential career in child care.

The project provides an opportunity for the parents to be alone and then join the child in the activity area and interact as a family unit to encourage the growth and development of the child. The project has been well received by the inmates and staff of the correctional institution.

Inmates serving as care givers in the Seagoville FCI, participated in pre and inservice training conducted by CES staff. As part of their training the inmates developed a puppet act, using Sesame Street characters to entertain the children of visiting parents in the Sesame Street - Electric Company Activity Area. In addition to the shows put on by the inmates at the Seagoville FCI, they have been participating in a series of program - workshops conducted for day care centers in the Dallas - Fort Worth area. These shows give them an opportunity to entertain preschoolers and at the same time gather information about the running of early childhood programs in setting other than Seagoville FCI. This facet of the Seagoville program permits the inmates to render a useful service while building additional bridges between the community and the prison. This activity run by the CES office is under the general supervision of an exoffender from Seagoville, assigned to the CES office from the Dallas, CETA program.

- CES has intitated a campaign to reach out to institutions and organiza-

tions serving mentally retarded children. The campaign is part of a nationwide CES program to alert parents, teachers and others to the experimental Sesame Street programming designed to teach mentally retarded youngsters. The CES effort is designed to make teachers and parents aware of the many possible applications of these segments and encourage reinforcement activities. In Dallas, Texas some of the organizations involved in the CES outreach campaign serving retarded children are the Soroptomist Childrens Camp, Children Haven Neurological Hospital, United Cerebal Palsy Association, Dallas Association for Retarded Children, West Dallas Development Center and the Mental Health Retardation Center.

. CES staff in Boston and the Massachusetts Department of Education have developed plans to conduct a series of workshops on a statewide basis. The workshops are being conducted in the Regional Centers of the Department of Education. It is anticipated that the workshops will reach approximately 300 teachers in elementary schools and preschool programs. The objectives of the workshops will be to train the teachers in the use of CTW productions and to demonstrate techniques of reinforcing the educational goals of the programs.

. CES held exploratory meetings with the coordinator for Adult Education of the Louisiana State Department of Education. The objective of the meeting was to discuss the possibility of utilizing The Electric Company as a component in an adult literacy drive. The plan for the use of The Electric Company involves viewing the show and engaging in reinforcement activities at home and in centers established for the literacy drive. As part of this thrust, involving the use of The Electric Company in adult literacy programs, discussions were held with the Valley Park Adult Education Program serving Baton, Rogue, Louisiana. The objective of the discussion was to explore the use of The Electric Company as a supplemental resource in adult education programs. It is anticipated that the foregoing exploratory discussions will lead to the use of The Electric Com- in adult education programs in Louisiana.

. CES, responsible for designing and implementing outreach programs to supplement CTW productions, is developing a project in Hartford, Connecticut to reach the parents of young children. The project has a dual thrust; immunization of preschool children who have not been fully innoculated and the dissemination of information to the parents of the children on the use of Sesame Street and methods of reinforcing the educational goals of the show. The project is designed to motivate parents by tapping their self interest in the development of their children. CES in designing this project has developed a special task force. The task force includes representatives from Connecticut ETV, Hartford Health Department, Department

of Community Affairs, Hartford School System, Chamber of Commerce, NAACP, Community Renewal Teams, community organizations and private industry. The task force is involved in the planning and developing of the project with a particular focus on mobilizing the community and preparing for follow up. The project represents another strategy developed by CES to reach the parents of young children as the first step in carrying out the basic mission of reducing the barriers to viewing, building and maintaining an audience and enhancing the use of CTW productions at the point of reception.

. In Pico Riveria, California a predominantly Chicano community, CES conducted a workshop for the bilingual resource teachers and teacher aides of the El Rancho Unified School District. The goal of the workshop was to equip the participant with the skills required to use CTW productions as supplemental resources in formal and informal learning environments. Workshops for parents are being planned in conjunction with the Director of Bilingual Education.

. CES in cooperation with the Massachusetts Educational Television Authority initiated the development of a comic strip to complement the basic reading skills taught on The Electric Company. The strip is designed to motivate children to learn basic reading skills through a high interest comic strip, using Electric Company characters and a cast of children set in Boston and surrounding locales. The "reading" comic strip has been appearing in the Sunday comic section of Boston Globe since December 1975. An audience survey to assess the

impact of the comic strip in a home environment was conducted by a consultant for the Massachusetts Educational Television Authority. The survey questionnaire appeared in the February 22, 1976 issue of the Sunday edition of the Boston Globe. The Globe anticipated a total response of 250 replies; as of the end of March 1975 a total of 2382 responses had been received. Seventy three percent of the responses were from six to ten year old children. Comments sent in by the children and others are attached to this report. The response to the comic strip has been very enthusiastic. Originally, the strip was scheduled to run for a period of 30 weeks; however, based on the response the Massachusetts Educational Television Authority and The Boston Globe are now exploring the possibility of continuing the strip over a longer period of time.

. CES staff in New York City is developing new materials for use in CES projects. The material under development is:

1) A Sesame Street handbook of activities. The activities in the handbook are designed to be used to reinforce the educational objectives of the show. The handbooks will be distributed through the CES network, to early childhood centers and kindergarten classes. It is anticipated that the distribution will take place during the Spring of 1976.

2) Two films dealing with the curriculum of Sesame Street and The Electric Company, are being developed. The films will be used in various settings e.g. workshops, parent education programs to explain the curriculum of of the shows and the type of graphic formats used to depict the curriculum goals.

The manual and film will be utilized by CES in its future activities. The manual by itself will represent a significant resource for care

givers involved in early childhood education. Its use in conjunction with the CES prepared Sesame Street Script Highlights, will permit a care giver to identify specific learning objectives, within a broadcast and to select activities from the handbook which reinforce the objectives. This planning can be done in advance of any broadcast thereby permitting the care giver to "pace" the use of the show and to select those learning sequences which correspond to the developmental stage of the preschoolers.

DISSEMINATION ACTIVITIES

CES staff disseminated information about CIW at conferences and exhibits during the third quarter. In parallel with the dissemination of information, contacts were established with groups, agencies and institutions interested in the range of services provided by CES.

Deans of Black Graduate Schools 3rd Annual Conference - New Orleans, Louisiana

Annual National Conference of Blacks in Criminal Justice - Dallas, Texas

Working Parents - Concerns and Choices sponsored by Child Care '76 - Dallas, Texas

Northeast Conference on the Teaching of Foreign Languages - New York, New York

New York City Board of Education, Bilingual Bicultural Materials Conference - New York, New York

Conference of the Bilingual Coordinators of the New York City Board of Education - New York, New York

Third National Conference on Multi Cultural Curriculum and Material - San Francisco, California

Conference of the Los Angeles County Bilingual Directors Association - Glendale, California

PUBLIC AFFAIRS

A nationwide study of public television audiences has found that Sesame Street and The Electric Company are the two most frequently viewed programs on public TV. Public Affairs met with the Research Division and a representative of PBS, which administered the study, and subsequently prepared a summary of the results for distribution through a newsletter to interested parties. Among other things, the study found that in terms of viewing time Sesame Street alone accounted for a third of the total public TV audience -- more than all of the evening programs combined. In terms of cumulative viewing time, Sesame Street and The Electric Company together accounted for nearly half of the total public TV audience.

In addition to the PBS national audience studies, the letters and calls received by the Workshop provide another index to the continued high interest in and popularity of both educational programs. During the past 14 months the Public Affairs Division alone has serviced 5,341 individual requests for information, letters from children, comments or criticisms, and thank you letters. Many of the requests for information come not only from the general public but from students, teachers and school librarians (this season 112 University of Missouri students contacted public affairs individually for material on which they could base assigned papers; in such cases CTW tries to handle matters by providing one set of research materials to a school library). Parents and children are often moved to pen their praise: One girl wrote The Electric Company: "...just wanted to write and tell you that I love your show....." A mother of a 4-year-old wrote: "my son is years beyond what I could ever achieve in reading comprehension when I was his age."

During this quarter Public Affairs completed the research, writing and distribution of synopses of each of the 130 Sesame Street and 130

Electric Company programs during the 1975-76 seasons. These summaries are distributed to station information and instructional television directors and, through them, to media and schools administrators and teachers.

CTW received an honor from Action for Children's Television (ACT) for its portrayal of woman and minorities on The Electric Company. Public Affairs supplied background material to ACT and coordinated the arrangements for acceptance of the award by the producer and research director.

This year Sesame Street has been graced by the participation of numerous guest performers, each serving various curriculum goals with their particular talents. Public Affairs has participated in these episodes primarily through photographic coverage and writing stories. Pictures and/or stories have been developed and distributed to the press during this period on such diverse personalities as Lily Tomlin, Margaret Hamilton (who re-created her famous wicked Witch of the West for the show), two of the leading members of the Alvin Ailey dance company, comedian Whitman Mayo, the singing Pointer Sisters and Roosevelt (Rosey) Grier. As a follow-up to the cast visit to New Mexico, Public Affairs developed and distributed a photograph and story about the characters' involvements in farm activities to general and specialized agricultural publications which ordinarily do not have much of an opportunity to write about the program.

Music plays an important role in CTW productions. Public Affairs coordinated an interview with the Sesame Street music director on the U.S. Treasury Department's "Grammy Treasure Chest" which is distributed widely throughout the nation.

Public Affairs also supported the visits of Big Bird to station-supported activities in Hawaii, Guam, and Scranton, Pa. through the creation and distribution of biographical articles and illustrations.

The division also cooperated with the Community Education Services division in preparing and disseminating information about new outreach and utilization programs dealing with Vietnamese refugee children and prison inmates.

Public Affairs also collaborated with Research in the content, design and distribution plans for a forthcoming newsletter reporting various research activities at CTW, and administered the publication of a research study of Sesame Street viewing in Israel.

NEW HIRES AND TERMINATIONS FOR SESAME STREET AND THE ELECTRIC COMPANY's PRODUCTION, RESEARCH, PUBLIC AFFAIRS AND COMMUNITY EDUCATION SERVICES' STAFFS FOR THE PERIOD 1/1/76 - 3/31/76.

NEW HIRES

NAME	POSITION	DATE
Barbara Egan	Asst. Art Director Products - E/C Magazine	1/5/76

TERMINATIONS

Phyllis Friedman	Asst. to Film Production Manager - Broadcast Admin.	1/16/76
Krystyna Debski	Executive Secretary - Broadcast Admin.	2/6/76
Pamela Whedon	Supervisor of Scripts - T.E.C.	2/13/76

B U D G E T

Department of Health, Education & Welfare, Off. of Ed.

3. NAME AND ADDRESS OF GRANTEE ORGANIZATION

26 Children's Television Workshop
One Lincoln Plaza
New York, New York 10023

4. EMPLOYER IDENTIFICATION NO.: 13-2655731

5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.: S.S/TEC/76

6. FINAL REPORT: ☐ YES ☒ NO

7. BASIS OF REPORT: ☐ CASH ☒ ACCRUED EXPEN

8. PROJECT PERIOD (Month, Day, Year): FROM | | | TO | 6 | 30 | 76

9. REPORT PERIOD (Month, Day, Year): FROM | 1 | 1 | 76 TO | 3 | 31

10. STATUS OF FUNDS	PROGRAMS - FUNCTIONS - ACTIVITIES (1) Sesame Street	(2) The Electric Co.	(3)	(4)	(5)	(6)	TOTA
a. Total outlays previously reported	$2,485,400	$3,495,200					$5,980,6
b. Total program outlays this period	1,559,800	788,200					2,348,0
c. LESS: Program income credits	-	-					-
d. Net program outlays this period	1,559,800	788,200					2,348,0
e. Total program outlays to date	4,045,200	4,283,400					8,328,6
f. LESS: Non-Federal share of program outlays							2,928,6
g. Total Federal share of program outlays							5,400,0
h. Total unpaid obligations							-
i. LESS: Non-Federal share of unpaid obligations							-
j. Federal share of unpaid obligations							-
k. Total Federal share of outlays and unpaid obligations							5,400,0
l. Total Federal funds authorized							
m. Unobligated balance of Federal funds							

11. INDIRECT EXPENSE: a. TYPE OF RATE (Mark box)
☐ PROVISIONAL ☐ FINAL N/A
☐ PREDETERMINED ☐ FIXED

b. RATE | c. BASE

d. TOTAL AMOUNT | e. FEDERAL SHARE

12. REMARKS (Attach additional sheets if necessary)

13. Certification - I certify that to the best of my knowledge and belief this report is complete, grant award documents.

NAME AND TITLE: C.E. Harnett, Director of Accounting

TELEPHONE: AREA CODE 212 NUMBER 595-3456

SIGNATURE OF AUTHORIZED OFFICIAL: C E Harnett

DATE REPORT: 4/1

nt of Health, Education & Welfare, Off. of Ed. | Pending

IDENTIFICATION NO.	5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.	6. FINAL REPORT	7. BASIS OF REPORT
731	S.S/TEC/76	☐ YES XX ☐ NO	☐ CASH ☒ ACCRUED EXPENDITURES

PERIOD (Month, Day, Year)		9. REPORT PERIOD (Month, Day, Year)	
	TO 6 30 76	FROM 1 1 76	TO 3 31 76

PROGRAMS - FUNCTIONS - ACTIVITIES

	(3)	(4)	(5)	(6)	TOTAL
Co					$5,980,600
					2,348,000
					-
					2,348,000
					8,328,600
					2,928,600
					5,400,000
					-
					-
					-
					5,400,000

(Additional sheets if necessary)

13. Certification - I certify that to the best of my knowledge and belief this report is correct and complete.
grant award documents.

NAME / TITLE	TELEPHONE		
	AREA CODE	NUMBER	EXT.
C. E. Harnett Director of Accounting	212	595-3456	X520

SIGNATURE OF AUTHORIZED OFFICIAL: C E Harnett

DATE REPORT IS SUBMITTED: 4/14/76

27

CERTIFICATION

SIGNATURE OF CONTRACT OFFICER

SIGNATURE OF PROJECT DIRECTOR

DATE

April 27, 1976
DATE

PBS PROGRAMMING
PUBLIC
BROADCASTING
SERVICE

485 L'ENFANT PLAZA WEST S W WASHINGTON D

December 5, 1975

TO: Program Managers, All PBS Member Stations

FROM: Allen R. Cooper

CC: PBS Staff
CPB Dist.

SUBJECT: November-December 1974 Nielsen Cumes and Demographics

We have just received from the A. C. Nielsen Company their cumulative audience and household demographics report for the four-week period, November-December 15, 1974. The individual week ratings were distributed on June 10, 1975.

The delays in processing are related primarily to our continuing efforts to reshape the Nielsen system to be more reflective of the special characteristics of public television, including initial carriage of programs at other than the national "feed" day and time, multiple repeats, etc. However, the November-December 1974 data do not reflect the changes that will be made in future reports. Hopefully - and it is only a hope - the data for the October 1975 rating period will be the first series to incorporate significant changes that have been under active discussion between Nielsen and CPB/PBS researchers for more than a year.

However, the November-December reports do represent a very significant advancement over all prior studies of the national public television audience. For the first time, the full PBS schedule was measured. Previously such data considered only selected prime time programs. Basic to this improvement was the innovation of a new "carriage report" system, encompassing the full schedule of daytime and evening programs. Other improvements include data for each program of the "average minutes of viewing time" - for all households and for all market section categories - and, for the first time, separate viewing data for "white" and "non-white" households.

A. Summary of Data for All Programs Combined

1. During these four November-December 1974 weeks, programs distributed by PBS were viewed by 44.4% of all U.S. television households. These 30,410,000 households viewed an average of 10.7 broadcasts. These figures are significantly higher than those in the nearly comparable February-March 1974 report. The number of cume households increased from 27,800,000 to 30,410,000, a gain of 9.7%. The average number of broadcasts viewed is up from 8.6 in February-March to 10.7, a 24.4% increase. The "new viewing time" data show that the public devoted over 173 million household viewing hours to the 197 rated programs distributed during the four-week period. Children's programs accounted for 69.6% of this total.

Cont'd

2. For the first time, Nielsen has provided data on the cume of PBS audience for "white" and "non-white" households. During November-December, PBS-distributed programs were viewed by 44.6% of "white households and by 41.8% of "non-white" households. The near-parity with respect to the "reach" of public television is frankly surprising, but very welcome. However, it should be noted that the "frequency" of viewing by "non-whites"is at less than half the level of "whites". Among the 3,160,000 "non-white" viewing households, the average household viewed 4.8 broadcasts, for a total of 142 minutes per household. The 27,250,000 "white" households viewed an average of 11.2 broadcasts, for a total of 357 minutes per household. (The viewing of "children's programs" accounted for 76% of "non-white" viewing time vs. 69% of "white" viewing time.)

3. The viewing of PBS-distributed programs is substantially higher in the large "metropolitan area" counties than in the small "rural" counties. (This is probably accounted for by the inadequate reach of UHF signals to outlying areas, relative to VHF, as well as to the fact that at least one-fifth of all U.S. television households cannot physically receive any public television signal.) In the largest counties, PBS-distributed programs were viewed by 51.7% (14,130,000) of the households, vs. 35.1% in Nielsen's smallest counties. Of special interest is the fact that the "frequency" of viewing was greater in Nielsen's mid-size ("B") counties than in the largest ("A") counties: 12.2 broadcasts in "B" counties, vs. 11.2 in "A" counties and 8.1 in "C" and "D" counties.

4. Because of the importance of the PBS-distributed "children's programs", it is not surprising that our "reach" and "frequency" is greatest among households which included a child under six years of age. The cume among such households is 59.9% vs. 39.0% in childless households. The amount of viewing time in the former (households with a child under 6) is 800 minutes, vs. 197 minutes for the latter. (We believe that the difference between "young child" and "childless" households with respect to viewing time is substantially greater than the 4-to-1 ratio indicated by these figures.)

5. The cumulative audience for PBS-distributed programs is highest among households with a young (18-34 years) "lady of the house" than among households with "ladies" 50 years and older. This is again a reflection of the popularity of our children's programs. In a four-week period, PBS-distributed programs were viewed in 53.5% of the "young lady" households, vs. 41.0% of the "50+" households.

6. PBS distributed programs are viewed to a greater degree in households where the "head" is a "professional or white collar worker" (50.1%) vs. households headed by skilled or unskilled workers, or by retired persons, full-time students and others "not in the labor force". However, among the latter groups, the level of viewing is about the same, i.e. 40.5%, 40.9% and 41.4% respectively.

7. A similar "upscale" trend is reflected in the analysis by "head's education". The "cumes" range from 36.6% for households where the "head" attended but did not graduate from high school to 56.9% of households headed by a college graduate.

8. Annual household income is closely correlated with education. Whereas only 34.9% of households with annual incomes of less than $10,000 were reached by PBS-distributed programs, 53.8% of households with incomes of $20,000 or over viewed public television programs. However, the largest number of programs viewed, and time spent viewing was accounted for by "middle income" households, i.e. those with annual incomes of $10,000 to $15,000 per year.

Cont'd.

B. Individual Evening Program

The volume of data from Nielsen is too great to allow the presentation of more than a highlight summary in this report. (Complete data for individual programs will be supplied to producing stations upon request.) Here are key figures for evening programs distributed by PBS during the four November-December 1974 weeks:

Program/Series	# of Pgms.	Cume Audience %	Cume Audience # of Hhlds.	Average Minutes	Average Episodes
Feeling Good	4	9.3	6,370,000	34	1.2
MPT (Upstairs, Downstairs)	4	8.4	5,750,000	92	2.0
Nova	4	8.0	5,480,000	54	1.5
Life of Leonardo	4	6.8	4,660,000	60	1.3
The Way It Was	4	6.2	4,250,000	25	1.2
America	4	6.0	4,110,000	30	1.3
Evening At Symphony	4	6.0	4,110,000	43	1.4
Walsh's Animals	4	6.0	4,110,000	27	1.2
Wall Street Week	4	5.4	3,700,000	37	1.5
Arts/Humanities Specials	7	5.0	3,430,000	57	1.1
Washington Week In Review	4	4.6	3,150,000	46	1.7
Soundstage	4	4.4	3,010,000	36	1.1
In Performance/Wolf Trap	2	4.4	3,010,000	46	1.1
Firing Line	4	3.5	2,400,000	44	1.4
National Town Meeting	4	3.1	2,120,000	31	1.1
Behind The Lines	4	3.0	2,060,000	25	1.2
Public Affairs Specials	4	2.7	1,850,000	36	1.1
Book Beat	4	2.4	1,640,000	29	1.2
What Now, America	4	1.8	1,230,000	21	1.2
Woman	4	1.7	1,160,000	28	1.1
Soul	4	1.6	1,100,000	31	1.0
Black Perspective on News	4	1.5	1,030,000	23	1.1
Religious America	4	0.8	550,000	22	1.0
Aviation Weather	4	0.7	480,000	26	1.1

These 97 programs, combined, accounted for approximately 52.7 million household viewing hours, or 30.4% of the total. This is less than the time spent viewing Sesame Street alone i.e., 57.6 million hours, 33.2% of the total. (As stated earlier, we believe that the time spent viewing all children's programs is grossly understated by Nielsen's "multiprocessing" procedures.) Approximately 12 million (39.4%) of all households that viewed PBS-distributed programs during these 4 weeks were attracted by these evening programs only, i.e.,did not view any of the children's programs.

Here is a summary of evening programs viewing, by category:

	# of Pgms.	Cume Rtg.	Cume Prog.(000)	% of PBS Time	% of PBS Hhlds
Arts and Humanities	28	22.4	15,340	15.5	50.4
Contemporary Life	12	8.1	5,550	1.4	18.2
Science and Medicine	15	17.9	12,260	6.1	40.3
Public Affairs	22	12.8	8,770	5.5	28.8
Target Audience	12	4.3	2,950	0.9	9.7

Cont'd

The data for Feeling Good indicate that the program concept and promotion had fairly broad appeal, but the limited amount of time spent with the program, and the small number of episodes viewed lead to the conclusion that the program disappointed those who had tuned in. Demographic data indicate that Feeling Good attracted an "upscale" audience, with a 15.0 cume among households with a college-graduate head, and 9.4% in "high school graduate" households.

Masterpiece Theatre's audience was far more loyal, as indicated by both "average minutes" and "average episodes". This program's demographics were also "upscale", but differed markedly from Feeling Good with respect to the age of viewers. Whereas Feeling Good had an 11.5 cume in households with a child under 6, vs. 9.6% in childless households, Upstairs, Downstairs had a cume of only 4.5 in young child households and 10.9 in childless homes.

With respect to frequency and amount of viewing, Nova falls between Feeling Good and Masterpiece Theatre. Its demographics are "upscale" except for the indication that households where the head was "Not In The Labor Force" (students, retired persons) were attracted to the program to a greater degree than households headed by a "Professional". In the case of Nova, its cume was 9.3 in the "Professional" category vs. 10.3 among "NILF" households.

For public television, the Leonardo profile is interesting to the extent that it was especially appealing to the relatively young households and to the relatively old households. It had below average appeal to households where the "lady" was 35-49 years old.

The Way It Was is notable for the extent to which it was a favorite among "non-white" households. Whereas its "white" households cume was 5.9, it was viewed in 9.0% of all "non-white" households. The Way It Was is also distinguished by the relative "flatness" of its demographic profile, except for an extreme "big county" vs. "small county" difference in cumes, i.e. 10.6 in "A" counties vs. 1.9 in "C & D" counties, which is consistent with its good "non-white" rating.

The America profile indicates "general" appeal regardless of age, presence (or non-presence) of children, and county size. To be sure, there are "upscale" differences, but these are less marked than usual. However, the Nielsen data show that "viewing time" was slightly greater (36 minutes) among lower income households than among upper income households (30 minutes).

The Evening At Symphony audience is older as indicated by an 8.5 cume in households with "50+ ladies" vs. 4.8 in the "18-34 ladies" category. Despite this difference, its profile is relatively flat. Notable is the fact that its cume in households with incomes of $15,000 and over is only 1 point higher than in households with under $10,000 income (7.0 vs 6.0). This indicates that symphonic music is appreciated by persons regardless of income. Usually the cume in upper income households is at least double the lower income households' figure, e.g. Leonardo, 10.6 vs. 4.2; Wolf Trap 8.1 vs. 2.9.

Soundstage also has an above average appeal to "non-white" viewers. It's "white" households cume of 4.3 is exceeded by a 7.7% cume in "non-white" households. As to be expected it has a "young" profile, with households with 18-34 years old "ladies" having a higher cume and slightly higher "frequency" than "50+ " households. It is also interesting to note that the cume in households with "$15,000+" incomes is only one point higher than for households with "Under $10,000" incomes, 4.4 vs. 3.4 - an attribute it shares with Evening At Symphony.

Cont'd.

Our final comment regarding evening programs relates to Wall Street Week and Washington Week In Review. Of particular note is the "aging" of the Wall Street Week audience, wh in previous studies had a much younger profile than WWIR. Although the WSW cume in hou holds with an 18-34 "lady" is 3.5 vs. 2.2 for WWIR, in both cases the bulk of the audie is in older (50+ "lady") households: 8.5 for WSW and 7.9 for WWIR. The data show that WWIR attracts more regular viewing than WSW: in no demographic group were two or more episodes of WSW viewed, whereas 2 or more WWIR programs were viewed by the average viewi household with a child 12-17 years of age; with a "lady" in the 35-49 year-old age categ in households where the "head" was a college graduate; and in households with $15,000+ annual income. This difference is also reflected in the composite "average minutes viewing" - 37 minutes for WSW vs. 46 minutes for WWIR. This "aging" of Wall Street Week is very likely accounted for by favorable audience flow from Washington Week In Review - th result of a scheduling change introduced by PBS in Fall 1974. Thus we believe that many of WWR'S older viewers now stay with PBS for WSW. Both programs benefited from the schedule change. Washington Week's AA rating increased from 1.0 in February, 1974 to 1. in November-December, 1974. Wall Street Week's average audience increased from 1.2 in February, 1974 also to 1.9 in November-December, 1974.

C. Children's Programs

The PBS-distributed roster of children's programs was viewed in 26.9% of all U.S. households, a total of 18,430,000 households. The typical viewing household devoted mor than 6.5 hours to these programs during the four week period, and saw an average of 12.4 broadcasts. (We believe that these data seriously understate the amount and frequency of viewing, a situation which we are striving to correct.) Of more significance are the data for households with young children. In households with at least one child under 6 years of age, 58.0% (8,030,000) were reached by PBS children's programs. In these house holds, almost 13 hours were devoted to these programs divided among 23.2 broadcasts, or more than one program per week-day during the four weeks. (An interesting phenomenon is volume of viewing in childless households: the cume in this category was 13.6 (5,160,00 households), with more than 2 hours of viewing, 4.6 episodes per viewing household.)

Base data for each of the children's program series is shown below:

	# of Pgms.	Cume Audience %	Cume Audience # of Hhlds.	Average Minutes	Average Episodes
Sesame Street	20	19.7	13,490,000	256	5.9
The Electric Company	20	16.2	11,100,000	125	4.9
Mister Rogers' Neighborhood	20	12.5	8,560,000	122	4.8
Zoom	20	11.3	7,740,000	88	3.4
Villa Alegre	20	9.3	6,370,000	92	3.7
Carrascolendas	4	3.0	2,060,000	29	1.3
Zee Cooking School	4	1.9	1,300,000	19	1.0

It should be noted that Zoom's distribution pattern was changed from one episode per week in February-March to five per week in November-December. Here are the data for four children's series for which trend data are available.

	Feb.- March	Nov.-Dec.
Sesame Street	23.3	19.7
The Electric Company	14.5	16.2
Mister Rogers' Neighborhood	10.5	12.5
Zoom	5.7	11.3

Cont'd.

Sesame Street was the #1 children's program, with a cume of 19.7% among all households, and 51.0% among all households with a child under 6 years of age. Among households with young children, the average number of episodes viewed was 9.4; average viewing time 438 minutes. The Nielsen data indicate that viewing in "non-white" households was at least on a par with "white" households, as indicated by a 19.6 cume for "white" households and 20.8 for "non-white" households. The Sesame Street audience was relatively evenly distributed among counties of all sizes, with a 16.6 cume in the smallest ("C" and "D") counties. Sesame Street's audience was uniquely "level" regardless of the "occupation" of the head (22.5% among "Professionals" and 20.5% among "Unskilled".) The difference between homes with a head who had not attended college vs. those with a college graduate head was also small: 20.0% vs. 22.5%. There is however, a significant difference with respect to household income: among "less than $10,000" income households the cume was 13 vs. 22.7 in "$15,000+" households.

The Electric Company's composite cume of 16.2 (11,100,000 households) is only slightly below that of Sesame Street (19.7), and the number of episodes viewed is comparable (5.9 for Sesame Street vs. 4.9 for The Electric Company). The principal difference is the amount of viewing time, due to the hour-long format of Sesame Street. The Sesame Street figure of 256 minutes is just about double that of The Electric Company (125 minutes). The demographic profile of The Electric Company is essentially the same as that of Sesame Street except for the "white" vs. "non-white" difference cited above, and an indication that the child viewers of The Electric Company are slightly older than those of Sesame Street. The Electric Company's cume in "white" households was 16.4 vs. 13.5 in "non-white" households. Whereas in households with a child under 6, the number of episodes of Sesame Street viewed was 88% greater than in households with a child 6-11 years of age, with respect to The Electric Company the difference is 43%.

Mister Rogers' Neighborhood was viewed in 12.5% of all households (8,560,000), and in 38.9% of households (5,130,000) with a child under 6 years of age. In all essential respects, its profile is similar to that of Sesame Street and The Electric Company.

The composite cume of Zoom was 11.3 for the four November-December weeks. The 7,740,000 viewing households viewed an average of 3.4 episodes, and devoted 88 minutes of time to this program. While its profile is not distinctly different from that of the other PBS-distributed children's programs, there are some variations worthy of comment. Zoom's audience is more heavily concentrated among households with a high-school educated head than in households where the head attended college; a greater proportion of its audience was attracted in the larger vs. the smaller counties. However, there is no clear indication in these data that the Zoom audience was appreciably older than that of Sesame Street, The Electric Company or Mr. Rogers.

Villa Alegre was viewed in 9.3% of all households (6,370,000) and in 32.5% of all young child (under 6) households (4,190,000). Its frequency of viewing is somewhat lower, as is viewing time, probably related to the fact that this program is shown less frequently than those discussed above. It is noteworthy that Villa Alegre's cume in households headed by an "unskilled" worker is higher, i.e., 13.6% than in "professional" households (10.7).

Carrascolendas attained a cume of 3.0% (2,060,000 households), with the average viewing household tuning to 1.3 episodes during the 4-week period. Average viewing time was 29 minutes. Of interest is the fact that "average episodes" was lower (1.2) among the 10.2% of households with a child under 6 than in the 5.1% of households with a child 6-11, indicating a slightly older audience than the previously discussed programs. The audience was also relatively "downscale" with respect to such demographics as occupation and education of the head.

Cont'd.

Finally, Zee Cooking School's cume was 1.9 (1,300,000 households) with low frequency (1.0 episodes) and viewing time (19 minutes). The levels are too low for significant analysis.

D. Overview

We believe that these Nielsen data provide statistical evidence of growth in the "reach" of public television and in the "frequency" with which it is used. Here are some basic comparisons with essentially comparable data for the 4-week period, January 28-February 24, 1974.

	Cume %	Cume Projection	Average Episodes
February-March	42.0	27,800,000	8.6
November-December	44.4	30,410,000	10.7

Cume audience for individual evening series measured in both cycles also show a general upturn, with the notable exception of Firing Line which was distributed on Sunday evening following Masterpiece Theatre during both survey periods:

	Feb.-March	Nov.-Dec.
Masterpiece Theatre	6.3	8.4
Firing Line	4.7	3.5
Washington Week In Review	3.2	4.6
Wall Street Week	3.0	5.4
Book Beat	1.0	2.4
Woman	1.1	1.7

A similar trend is indicated for the children's series with one major exception. Sesame Street's cume declined from 23.3 to 19.7.

While the trend is upwards, the fact remains that public television still accounts for a very small portion of all television viewing. The current report shows that the average U.S. television household devoted 2.5 hours of viewing time to PBS-distributed programs, or a 1.3% share of the 189.6 hours total. (Adjusting for the fact that PBS service is not available to approximately 20% of all U.S. television households would increase our share to a 1.6% level.)

The finding of near-parity in our "reach" of "white" and "non-white" households is probably the single, most favorable new item. With respect to this development, it has been noted that the amount of viewing time to public television by "non-white" is less than half that of "white", i.e. 142 minutes vs. 357 minutes, and that 76% of "non-white" viewing was to children's programs. The two "black audience" series, Black Perspective On The News and repeats of Soul had cume audiences of only 3.0% among both "whites" and "non-whites", and the viewing of these programs by "non-whites" totalled approximately 108,000 hours, or about 1.4% of total "non-white" viewing time. Clearly, "target audience" programming was a very minor factor in attracting "non-white" viewers.

Also a matter of concern is that the four-week cume for our most popular evening series Masterpiece Theatre (Upstairs,Downstairs) was only 8.4, or about half the one-week rating of a run-of-the-mill commercial television network evening program. The combined

Cont'd.

cume of all our Arts and Humanities programs over a four-week period is 22.4% of all U.S. television households. During the 1974-75 season each of 22 commercial television network prime time series had an average per-program rating of 22 or higher

Thus it is clear that while usage of public television adult programming is growing, we have started at a miniscule level and the rate of growth is very slow. Too many of our programs are virtually "unviewed", apparently because they do not satisfy the inter or needs of a measurable number of viewers. Others are "underviewed" relative to their potential because the public is not aware of their existence or, because of station-by station variations in scheduling, potential viewers don't know where or when to tune in to see the program. Another significant problem is our dependence on UHF in a national system dominated by VHF commercial stations.

Perhaps more serious, but essentially within our control to correct, is the perpetuatio in the schedule, season after season, of programs which have failed from the outset to attract a measurable audience, or which have evidenced a steady decline in ratings. The programs need to be improved (if possible) or eliminated from the roster of programs di tributed by PBS for prime-time, national presentation.

The Nielsen data provide the basis for making such decisions, but it is the responsibili of public television broadcasters to take appropriate action.

We repeat our offer to share all available data with program producers and all PBS membe stations. We also invite your questions and comments concerning this report or our othe audience measurement and program evaluation activities. To the extent that programming "what its all about" and these measurements provide a statistically valid indication of degree to which we are serving (or not serving) the needs and interests of the national audience, these data merit your careful consideration.

January 6, 1976

TO: Program Managers, All PBS Member Stations

RECEIVED
JAN 21 1976
RESEARCH

CC: CPB dist.
PBS dist.

FROM: Allen R. Cooper

SUBJECT: The "PBS Audience" - March 1975

The A.C. Nielsen Company has now furnished to us cumulative audience and household demographics data for all programs distributed by PBS during the four-week period, March 2-29, 1975. Individual week ratings for these programs were the subject of a September 9th report distributed to all member stations.

It should be noted that these March 1975 data continue to reflect "multiple processing" by the Nielsen Company, and therefore understate the actual size of the audience for individual programs and for all PBS-distributed programs combined. "Multiple processing" is a technique that is meaningful for commercial television but not for public television, because it "discounts" the additional audience and additional viewing time resulting from the scheduling of "repeat" presentations on the same day (as in the case of children's programs) or during a week (as in the case of some of our most important evening programs). We have been negotiating ("battling" is more descriptive) with Nielsen for almost a year to eliminate "multiple processing" for public television programs. On December 15th we were advised by Nielsen that "starting with October 1975, the data will be run according to your specifications, i.e. they will be un-multiple processed."

Thus the data for March 1975 are directly comparable to the November-December 1974 figures reported to you on December 5th, and are essentially comparable with the January-February 1974 "cumes". The latter report marked the first time that Nielsen processed data for both PBS-distributed daytime and evening programs: prior reports related only to "selected evening programs".

Here is a comparison of the "composite" data for all measured programs in the three reports

	Four-Week Cumulative Audience	
	% of U.S. TV Hhlds	Number of Households
J-F 1974	42.0%	27,800,000
N-D 1974	44.4%	30,410,000
March 1975	43.3%	29,660,000

Thus in terms of "reach", i.e. households viewing at least five minutes of one PBS-distributed program during a four-week period, it is clear that the public television audience is not growing.

Common to all three reports are data on "average episodes viewed", that is the number of programs viewed during the four-week period by the average household included in the "cume". This is a gross measure of "frequency" of use. Here are those statistics:

	Average Episodes Per Viewing Hhld.
J-F 1974	8.6
N-D 1974	10.7
March 1975	10.3

These data indicate an improvement in the "frequency" of viewing vs. January-February 1974. However, we cannot discount the March 1975 decline vs. November-December 1974 because during March 1975 the number of "different programs" distributed by PBS was significantly increased, due to the presentation of more than 20 hours of Station Independence Program acquisitions in addition to our normal roster of programs. (The impact of SIP will be discussed in detail in a later section of this report.)

The two most recent reports provide a more precise measure of the extent to which PBS-distributed programs are being viewed. We now have data on the "average minutes" of viewing time allotted to PBS-distributed programs by each household "reached" in four-weeks. In November-December, "average minutes" viewed was 342, or 5.7 hours per household. In March, the "average minutes" figure decreased by 8 minutes to 334 minutes (5.56 hours) per viewing household. Thus the "average episodes" and "average minutes" figures show the same slight downward trend.

To be sure, the fact that in March 1975 public television was viewed in more than 29 million household, and that these households chose to devote 162 million hours to our programming are substantial figures. However, Nielsen data indicate that the average TV household viewed 6.52 hours of television per day in March 1975. Over a four-week period, this is a total of 12.5 billion hours in viewing television. The share accounted for by PBS-distributed programs is 1.3%

Who viewed public television in March 1975? The following table summarizes the most significant household demographics data from the Nielsen report:

	"Reach"					"Viewing Hours"		
	% of Total Hhlds.	Proj. (000)	% Pen.	% Dist.	Index Dist/Total	Proj. (Millions)	% Dist.	Index Hrs/Reac
All Households	100.0	29,040	42.4	100.0	100	161.7	100.0	100
Race White	89.0	26,840	43.6	92.4	104	152.5	94.3	102
Non-White	11.0	2,200	29.9	7.6	69	9.2	5.7	75
County Size "A"	39.7	12,750	46.7	43.9	111	77.8	48.2	110
"B"	28.2	9,290	48.0	32.0	113	52.8	32.7	102
"C" & "D"	32.1	7,000	31.7	24.1	75	30.8	19.1	79
Children None	55.1	14,160	37.3	48.8	89	60.9	38.1	78
Any Under 18	44.9	14,880	48.1	51.2	114	99.0	61.9	121
Any 12-17	23.1	6,890	43.5	23.7	103	24.1	15.1	65
Any Under 12	33.8	12,030	52.0	41.4	122	93.8	58.7	142
Any 6-11	22.0	7,800	51.2	26.9	122	45.5	28.4	10[illegible]
Any Under 6	20.9	8,090	57.1	27.9	133	82.9	51.8	18[illegible]

(continued)

	"Reach"					"Viewing Hours"		
	% of Total Hhlds	Proj (000)	% Pen.	% Dist.	Index Dist/Total	Proj. (Millions)	% Dist.	Index Hrs/Reach
Age of "Lady" 18-34	32.8	9,840	47.5	35.8	109	77.4	48.7	136
35-49	26.8	7,200	42.4	26.2	98	34.1	21.5	108
50 and Older	40.4	10,430	40.8	38.0	94	47.3	29.8	78
Occupation of Head								
Prof./Wh. Collar	34.9	10,890	46.2	37.8	108	63.3	39.7	105
Skilled	16.4	4,880	44.2	16.9	103	27.2	17.1	101
Unskilled	22.8	6,350	41.3	22.0	96	35.4	22.2	101
Not in Labor Force	25.9	6,710	38.5	23.3	90	33.4	21.0	90
Education of Head								
0-8 Yrs. Grade Sch.	22.5	5,670	35.9	19.5	87	24.4	15.6	80
1-3 Yrs. High Sch.	15.6	3,920	36.0	13.5	87	17.0	10.9	81
4 Yrs. High School	33.1	9,860	42.5	34.0	103	51.8	33.1	97
1 + Yrs.College	28.8	9,590	47.5	33.0	115	63.3	40.4	122
4 + Yrs.College	15.4	5,240	48.5	18.0	117	34.5	22.0	122
Household Annual Income								
Under $10,000	46.5	11,240	34.8	38.7	83	48.9	30.7	79
$10,000-$15,000	23.0	7,700	48.3	26.5	115	45.8	28.7	108
$15,000 or more	30.5	10,100	47.7	34.8	114	64.8	40.6	117
$20,000 or more	14.2	5,350	53.0	18.4	130	30.3	19.0	103
Up-Scale Combinations								
$15,000 & Prof/Own/Mgr	12.9	4,590	50.3	15.8	122	27.9	17.3	109
$15,000 & 1+Yrs. Coll.	13.9	4,960	50.7	17.1	123	38.4	23.7	139

With respect to this table, "Pen." is an abbreviation for "Penetration", and "Dist." is an abbreviation for "Distribution". With respect to "Reach", the Penetration figures are the "cume rating", that is the percentage of total U.S. television households that viewed any PBS-distributed program during March. Thus the data show that 43.6% of all "White" households viewed one or more PBS-distributed program in March, vs. 29.9% of all "Non-White" households. The "Reach Index" shows the relationship between the percentage of total households in each demographic group vs. the percentage of PBS-viewing households in each group. Thus the "Reach Index" for the largest metropolitan counties is 111, or 11 points above average, since these households accounted for 43.9% of PBS-viewing households but only 39.7% of all U.S. television households located in "A" counties.

With respect to "Viewing Hours", the "Distribution" percentages indicate the share of total PBS-viewing hours accounted for by the viewing households in each group. Thus households in which no child under 18 is present accounted for 38.1% of all (161.7 million) PBS-viewing hours. The "Hours/Reach Index" indicates the extent to which the viewing households in each group viewed more or less than the average number of hours (5.56) of PBS-distributed programming per household. Thus the "Hours/Reach Index" for households in which the "Lady" is 18-34 years of age is 136, indicating that the amount of viewing in these households was 36% above average.

(continued)

Examining the "Reach Index" column, we see that we were weakest in March in reaching "Non-White" households (69) and households in small counties and rural area (75). (The latter is a reflection of both the fact that there is no viewable signal available to about one-fifth of all U.S. households, and our dependence on UHF signals, which have less range than VHF.) On the other hand, our "Reach" was greatest in households which include a child under 6 years of age (133) and in upper income ($20,000 or more) households, where the "Reach Index" is 130.

The "Hours/Reach Index" is a more significant measure of PBS performance. It shows particular weakness in reaching households in which a teenager is present (64), as well as in "Non-White" households (75); in "C&D" County Size" households (79); in "Childless" households (78); in households in which the "Lady" is over 50 years of age (78) and in "low income" households ("Under $10,000") where the Index is 79. On the other hand, this Index shows that PBS programming was especially attractive to households with a child under 6 (186) and to the residents of households with college-educated "heads" (122). The combination of "upper income" and "college education" indicates 39% more viewing of PBS-distributed programs in these households than in the average viewing household.

The foregoing are based on the "reach" and "viewing hours" of the <u>total</u> PBS schedule. The exclusion of children's programs would materially change this profile. Shown below are partial data for some of the demographic groups, which indicate the percentage of all viewing hours allocated to children's programs only and to all programs others than those intended for children:

	Total Hours		Children's Hours		Other Hours	
	#(Mill.)	%	#(Mill.)	%	#(Mill.)	%
All PBS Viewing Hhlds	161.7	100.0	101.2	62.6	60.5	37.4
"White" Hhlds.	152.5	100.0	94.1	61.7	58.4	38.3
"Non-White" Hhlds.	9.2	100.0	7.1	77.2	2.1	22.9
"Childless" Hhlds.	60.9	100.0	16.8	27.6	44.1	72.4
"Child Under 6" Hhlds	82.9	100.0	74.1	89.4	8.8	10.6
"Lady Under 34" Hhlds.	77.4	100.0	65.2	84.2	12.1	15.6
"Lady Over 50" Hhlds.	47.3	100.0	13.9	29.4	33.4	70.6
"Grade School Head" Hhlds.	24.4	100.0	15.6	63.9	8.8	36.1
"College Head" Hhlds.	63.2	100.0	33.8	53.4	29.5	46.6
"Under $10,000" Hhlds.	48.9	100.0	28.7	58.7	20.2	41.3
"$15,000 & Over" Hhlds.	64.8	100.0	38.5	59.4	26.3	40.6

These data show that nearly 90% of all viewing of PBS-distributed programs in homes with a child under 6 is to daytime programs. The fact that "childless" households view PBS-daytime programs at less than half the rate of all households is not so much of a surpris as is the fact that more than 25% of the PBS viewing in these households is to our children's program sc[illegible]le. As to be expected, more than 70% of the viewing in "older lady" households is to evening programs. However, it is significant to note that the "children's/all other" division is not at all related to "Annual Household Income" and to a very limited extent to the "Education of the Head".

(continued)

Of course, the major fact disclosed by these data is that nearly two-thirds of all PBS-distributed program viewing hours are accounted for by children's programs. Compared to this March 1975 share of 62.6%, the November-December 1974 figures were 120.7 millions hours, 69.6% of the total. Thus there has been a decline in the absolute number of hours devoted to the viewing of PBS-distributed children's programs (down 19.5 million hours, 16.2%) and in the share of total viewing accounted for by children's programs. We believe that the primary factor in the decline in viewing hours is the Easter Holiday, during which many school-related systems suspended daytime programming.

Following is a comparison of the "reach" and "viewing hours" of individual children's series March 1975 vs. November-December 1974:

	March 1975		N-D 1974		% March Below N-D	
	Reach (000)	Hours (Mill)	Reach (000)	Hours (Mill)	Reach	Hours
Sesame Street	12,950	50.1	13,490	57.6	4.0%	13.0%
Electric Company	10,960	20.3	11,100	23.1	1.3	12.1
Mister Rogers	7,540	11.8	8,560	17.4	11.9	32.2
Zoom	5,960	9.2	7,740	11.4	23.0	19.3
Villa Alegre	5,750	7.2	6,370	9.8	9.7	26.5
Carrascolendas	1,370	.7	2,060	1.0	33.5	30.0
Zee Cooking School	620	.3	1,300	.4	50.3	25.0

The two established CTW series show smaller declines both in "reach" and "viewing hours" than the other series. Zee Cooking lost half its viewers, and one-fourth of its viewing time.

With respect to evening programs, a new factor introduced in March was Festival 75, and more than 20 hours of "special" Station Independence Program acquisitions which were distributed to participating stations in addition to the regular program schedule. Many fund-raising stations obtained "special" programming from sources other than SIP, which increased the extent to which regular programs were either totally preempted, or were repeated less often, or were moved to time periods other than they usually occupied.

The Station Independence Program specials were viewed by 14.3% of all U.S. television households during March. These 9,800,000 households each viewed an average of 64 minutes of SIP programming, or a total of 10,453,000 household viewing hours. This is equivalent to 6.3% of the 165,107,000 hours of total programming. On an incremental basis, the SIP acquisitions increased total viewing hours by 6.8%. The data at hand allow us to estimate the number of households that viewed only the SIP acquisitions. These totalled 1,430,000 households, or 4.8% of the 29,660,000 households that viewed any PBS-distributed program during the four week period. On an incremental basis, the SIP acquisitions increased the number of households viewing PBS programming by 5.1%.

These Nielsen data should be viewed in relation to the "forecast" contained in the September 9th report on individual March 1975 program ratings. At that time we stated: "We conclude that Festival 75 special programming and promotion did boost the size of the public television audience, but by a factor of 10% at best." The increments of 6.8% in viewing hours and 5.1% in viewing households are well within the "10% at best" estimate.

(continued)

Inasmuch as the Festival 75 acquisitions were pre-fed to participating public television stations in addition to the full schedule of "free" and Station Program Cooperative programs, to accomodate the SIP acquisitions, fund-raising stations were required to make major adjustments in their regular schedules. These changes involved eliminating entire the presentation of some programs, or eliminating the repeat presentation, or scheduling regular programs in time periods other than the ones in which they were regularly present It should be noted that during Festival 75 many stations acquired programs from sources other than SIP, which resulted in further displacement of regular programs. In the Septe ber 9th report, referred to above, we called this "scrambling", and suggested that this accounted in large measure for the decline in the "Average Audience" rating of PBS-distribu evening programs from an average of 1.2 in November-December 1974 to 0.7 in March 1975.

The new Nielsen data provide "cumes" and "average minutes viewed" for several series that were presented in both periods. Here are comparative data:

	Nov.-Dec. 1974		March 1975		%Change	
	Cume %	Hours (000)	Cume %	Hours (000)	Cume %	Hours %
1. Masterpiece Theatre	8.4	8,817	7.6	7,033	- 9.5%	-20.2%
2. Wall Street Week	5.4	2,282	3.5	1,920	-35.2	-15.9
3. Washington Week	4.6	2,415	3.2	1,789	-30.4	-25.9
4. Firing Line	3.5	1,760	3.1	1,484	-11.4	-15.7
5. Behind The Lines	3.0	858	2.6	682	-13.3	-20.5
6. Book Beat	2.4	793	2.5	741	+ 4.2	- 6.6
7. Woman	1.7	541	1.5	360	-11.8	-33.5
8. Black Perspective	1.5	395	1.4	368	- 6.7	- 6.8

Declines in both the number of viewing households and the total number of hours of viewing were general for all series measured during both periods. The particularly large losses for Wall Street Week and Washington Week In Review reflect the fact that Festival included two Fridays.

Here are data for the "new" evening series, that is those which were not measured in November-December 1974: (The number of episodes telecast is indicated in parentheses.)

	March 1975				
	Cume %	Hhlds. (000)	Avg. Eps.	Avg. Mins.	Total Viewing Hours (000)
1. Ascent of Man (4)	7.1	4,860	1.6	59	4,779
2. Nova (4)	6.6	4,500	1.2	43	3,239
3. Theatre In America (3)	5.3	3,630	1.3	80	4,840
4. Consumer Survival Kit (4)	4.4	3,010	1.3	28	1,405
5. Bill Moyers-Int'l Ed. (4)	4.3	2,950	1.6	53	2,606
6. The Japanese Film (4)	4.3	2,950	1.2	58	2,852
7. Great Performances (2)	3.9	2,670	1.2	65	2,892
8. Arabs and Israelis (4)	3.3	2,260	1.2	24	904
9. Assignment America (4)	3.1	2,120	1.3	29	1,025

(continued)

		March 1975			
		Cume %	Hhlds. (000)	Avg. Eps.	Avg. Mins.	Total Viewing Hours (000)
10.	Romagnolis Table (4)	2.9	1,990	1.2	25	829
11.	Romantic Rebellion (4)	2.8	1,920	1.2	26	832
12.	ABC Captioned News (20)	1.8	1,230	1.3	26	533
13.	Interface (4)	1.5	1,030	1.1	25	429
14.	Black Journal (4)	1.0	690	1.6	69	794

Whereas only one of the continuing series, Masterpiece Theatre had a cume of 5.0% or higher (note: Upstairs/Downstairs in Nov.-Dec.; Vienna 1900 in March), three of the new series had cumes above 5. The Ascent of Man's 7.1 ranks it just below Masterpiece Theatre with respect to cume, but its hours of household viewing was only two-thirds that of MPT. As a matter of fact, Theatre In America with only three telecasts in March achieved a higher total hours of viewing than Ascent of Man (due in part to the length of the TIA dramas.) Nova's 6.6 cume rating places it third among all series. The relatively high "Average Episodes" figure (1.6) for both Ascent of Man and Bill Moyers Journal-International Edition indicates that these programs had "loyal" viewers.

An analysis of the demographic specifics for each of these series will be undertaken in a subsequent report. Meanwhile we again offer to make available upon request of the producing stations the complete Nielsen data for individual programs.

NEWS
NEWS
NEWS
NEWS

CHILDREN'S TELEVISION WORKSHOP

FOR IMMEDIATE RELEASE

CAN AN OLD WITCH CAST A SPELL IN A NEW MEDIUM?

MARGARET HAMILTON'S 'WICKED WITCH OF THE WEST'

MAKES MAGIC ON TV'S 'SESAME STREET' ON FEB. 10

Margaret Hamilton, 74, who started her career teaching kids and found fame as the Twentieth Century's most illustrious witch, comes back to combine both roles on television's "Sesame Street."

Ms. Hamilton's re-created Wicked Witch of the West from "The Wizard of Oz" loses her broom over Sesame Street and is grounded for a day of educational mayhem on the national TV show aired on the Public Broadcasting Service Tuesday, Feb. 10.

The evil witch drops in on the TV program for preschoolers 36 years after Ms. Hamilton soared to stardom with it in the 1939 hit film and 45 years after she taught kindergarten and established her own nursery school in Cleveland.

"When I was a child -- and that was some time ago -- going to school wasn't a particularly joyous experience," says the veteran character actress. "I see no reason why learning shouldn't be fun and Sesame Street demonstrates that it can be a very happy experience."

Her hosts on Sesame Street are more confused than happy when the witch lands on their turf.

Her magical broom falls from the sky right into the hands of David (played by Northern J. Calloway). Fearful of the mischief that the witch might wreak, David refuses to surrender it. The witch retaliates by threatening to reduce Big Bird to a feather duster and by actually making it rain inside Mr. Hooper's store.

ONE LINCOLN PLAZA, N.Y. 10023 / (212) 595-3456 / CABLE: SESAMEST / RCA: 236168 / TWX: (710) 581-2543

Predictably, the sole admirer of this wild creature is the cantankerous grouch, Oscar, who suspects he might even love the disheveled witch.

Ms. Hamilton's mayhem serves to teach the residents of Sesame Street about fear. And she teaches them the value of planning, too, by creating and implementing methods of retrieving her broom.

Although the Wicked Witch of the West is the role that Ms. Hamilton is almost always associated with, she has appeared in countless other motion pictures. She studied acting and pantomime with the legendary Madame Ouspenskaya and made her Broadway debut in the critically acclaimed "Another Language" in 1932. When it was made into a movie the following year, she was one of three original cast members to recreate their roles in the film version.

Before the 1939 classic "The Wizard of Oz," Ms. Hamilton appeared in several other films including "Saratoga" with Clark Gable and Jean Harlow. The year after "Ox," she co-starred with W.C. Fields and Mae West in "My Little Chickadee." In recent years, she has become known to millions of TV viewers as Cora, the grocery store owner in TV coffee commercials.

Ms. Hamilton first became familiar with Sesame Street through her grandchildren (she now has three) by watching the series with them in her kitchen. "I was immediately fascinated with how the show caught and held the children's attention," she said. "I love it."

Sesame Street, now in its seventh season, is produced by the Children's Television Workshop.

- 0 -

012676

NEWS
NEWS
NEWS
NEWS

CHILDREN'S TELEVISION WORKSHOP

FOR IMMEDIATE RELEASE

LILY TOMLIN TO MAKE GUEST APPEARANCES ON
TV'S 'SESAME STREET' ON PBS THIS SPRING

Lily Tomlin, who was nominated for an Oscar for her performance as a gospel singer in the film "Nashville," will make several appearances on "Sesame Street" this spring.

She will re-enact her famous television role of Edith Ann from "Laugh-In" to help teach children about pride.

In another episode she will employ sign language skills learned for "Nashville" to convey the famous Sesame Street ballad, "Canta," to deaf children.

And in another program she takes up cheerleading to instruct youngsters about parts of the body.

Ms. Tomlin's appearances will be aired on the 265 stations of the Public Broadcasting Service on April 2, April 9, April 26 and May 12.

Ms. Tomlin will perform Canta, a song that is widely associated with the series on the April 26 show. In addition to vocalizing the lyrics, she will perform the number in sign language accompanied by two deaf children. Her performance that day is in conjunction with a Sesame Street appearance of the Little Theater of the Deaf, a group that has made numerous appearances on the program.

She says that she studied sign language for three months before appearing in "Nashville" because she wanted to bring a sensitivity to the performance and because she did not want to be graceless. Since that time, she has become better acquainted with more deaf people and hopes to become "fluent" in the art through these contacts.

(more)

March 18, 1976

ONE LINCOLN PLAZA, N.Y. 10023 / (212) 595-3456 / CABLE: SESAMEST / RCA: 236168 / TWX: (710) 581-2543

Ms. Tomlin who became well-known to audiences through her appearance in "Laugh-In" and later in her own specials, will go through a cheerleading routine on the April 2 program to teach preschoolers various parts of the body. On April 9 and May 12 she will re-enact a character for which she is famous -- Edith Ann -- the precocious child. "I especially liked working with the Muppets," she said after videotaping the Sesame Street segments. "Some of my best friends are puppets." She gets a chance to show it on the May 12 edition of the show when she teams up with Herry Monster, the strongman Muppet, in an episode focusing on pride.

- 0 -

031876

NEWS
NEWS
NEWS
NEWS

CHILDREN'S TELEVISION WORKSHOP

He's Big Bird and Oscar:

AS HERO AND VILLAIN, CARROLL SPINNEY
CAPTIVATES CHILDREN ON 'SESAME STREET'

Every day at a New York television studio, Carroll Spinney plays a cheerful, insecure, incurably naive bird who happens to be eight-foot two-inches tall. Almost every day, he also plays a furry, green, incurably cantankerous grouch who boasts of his love for trash. To Spinney, his is the happiest of jobs. And to the children who watch "Sesame Street" each day, these characters -- Big Bird and Oscar the Grouch -- are big favorites.

These two very different characters give Spinney the opportunity to show his extensive talents as a puppeteer. "I have been a puppeteer all my life, at least since I got my first puppets at the age of eight," he says. "But it was not until 1955 that I officially became a puppeteer." That year Spinney created a local television show called "Rascal Rabbit" while he was stationed in Las Vegas, Nev. with the Air Force.

Yet nothing back then seemed to lead to the roles he plays on Sesame Street where he must alternate between two characters of such different temperament. But, says Spinney, "I think of it another way. On any given day, I'm hero and villain. I am someone kids can identify with, because they're often insecure just like Big Bird, and they're often angry at the world in a way that Oscar articulates."

Now in his seventh season of playing Big Bird and Oscar, Spinney has helped the two characters evolve into two of the most popular and educationally effective

(more)

ONE LINCOLN PLAZA, N.Y. 10023 / (212) 595-3456 / CABLE: SESAMEST / RCA: 236168 / TWX: (710) 581-2543

characters on public television.

He Joins Sesame Street

Spinney joined Sesame Street at the invitation of Jim Henson who developed the Muppets for the series. In the summer of 1969, Spinney was at the Puppet Festival in Salt Lake City, Utah with a set of characters he had been working on for about five years. They were called Picklepuss and Friends. Picklepuss was a tomcat who was slightly naive -- a trait that Spinney would play in a more pronounced way with Sesame Street's oversized canary. Henson told Spinney that he wanted him to join his staff of Muppet puppeteers and had in mind for Spinney to play a big bird he was developing.

Henson desired a puppeteer who could synchronize his voice with the puppet's mouth movements. Spinney accepted and became the giant feathered denizen of the street.

During most of the first season of the series, Big Bird's role was primarily to add a little fantasy to the realistic street scene peopled primarily by adults. Later, his role grew as children came to identify with this character that had insecurities just like them. Says Spinney, "I guess you might say that Big Bird is the insecure little boy I was at one time."

When Oscar came along, Spinney found the voice to be a problem. However, the day before the first taping session, Spinney got into a taxicab and the driver growled "Where to, Mac?" The puppeteer sat back and said nothing -- he knew at that moment he had found the grouch's voice. For the first few times when he switched from Big Bird to Oscar, he would repeat this phrase to get from one mood to another.

It's a pleasure to play Oscar, Spinney says. "I like him because he lets out a lot of the frustrations that many people are unable to articulate. Deep down, I believe he has a heart of gold."

(more)

Time Out To Illustrate

For two years, after his discharge from the Air Force, Spinney gave up puppeteering and labored as an illustrator. He admits this is a second ambition and one that he is still able to indulge in.

In 1960 he returned to puppeteering on a show called "Judy and Goggle" on Channel 5 in Boston. This was a live show at seven o'clock each morning. Goggle was a small parrot-like bird with a big beak and goggle eyes -- a face that Spinney says that by sheer coincidence was very much like Big Bird's. Goggle was a devilish character on his way to the moon in a rocket ship. However, the show ended before he could get there. The miniature rockets used on that show were designed by Spinney's late brother, David.

Spinney subsequently became a puppeteer on the Bozo Show in Boston. He played nine characters, including Mr. Lion, "the fastest draw alive." Part of his job was to change kids' names into animal shapes in less than 30 seconds. He also played Bozo's Grandma Nelly.

Though more than fully occupied with his roles on Sesame Street, Spinney finds time to present his own puppet shows mainly for school children. During the Christmas season of 1975, he was a star attraction at the Kodak Gallery in New York with special seasonal showings of Picklepuss and Friends. The enthusiasm of children at these performances shows that Spinney, on Sesame Street and off, remains a favorite of children.

- 0 -

0376

SHOW #911
MAY 10, 1976
MONDAY

SESAME STREET SCRIPT HIGHLIGHTS #24
SHOWS 911-915 - WEEK OF MAY 10 - 14, 1976

©CHILDREN'S TELEVISION WORKSHOP 1976

PART I (1st 15 min.)	PART II (2nd 15 min.)	PART III (3rd 15 min.)	PART IV (4th 15 min.)
* The Letters E and S * The number 7 * Tommy shows Big Bird different EMOTIONS. (EMOTIONS) * A saw cuts out an "E". (LETTER "E" - SYMBOLIC REPRESENTATION) * TRIANGULAR shapes are found around the neighborhood. (GEOMETRIC FORMS/TRIANGLES) * Everything King Minus touches dissapears. (NUMERICAL OPERATION - SUBTRACTION)	* Herry and Grover look for TRIANGLES. (GEOMETRIC FORMS/TRIANGLES) * David describes an old rug he is giving away. (VISUAL MATCHING - PROPERTY IDENTIFICATION) * Kermit spends a long time waiting in the snow to interview someone who supposedly has also spent a long time waiting in the snow. (RELATIONAL CONCEPT - SHORT/LONG) * Film illustrates ENTER/EXIT. (SIGHT WORDS "ENTER/EXIT")	* A stage character uses costumes to portray different roles. (ROLES AND FUNCTIONS-CAREERS) * The word "AMOR" is formed during an argument between two people. (SPANISH SIGHT WORD "AMOR") * María, Herry and several children use rocks to sort by SIZE. (SORTING BY SIZE) * Herry and John John count from 1 to 20. (NUMERICAL OPERATION - COUNTING) * A girl looking for scary things finds a monster. The monster gets scared and runs away. (DIFFERING PERSPECTIVES) * A lady architect designs a building. (CAREERS - ARCHITECT)	* Birds show their plumage. (NATURAL ENVIRONMENT)

SHOW #912
MAY 11, 1976
TUESDAY

SESAME STREET SCRIPT HIGHLIGHTS #24
SHOWS 910-915- WEEK OF MAY 10 - 14, 1976

©CHILDREN'S TELEVISION WORKSHOP 1976

PART I (1st 15 min.)	PART II (2nd 15min.)	PART III (3rd 15 min.)	PART IV (4th 15 min.)
* The Letters K and E * The number 8 * Cookie Monster gives Oscar a piece of trash to cheer him up. (DIFFERING PERSPECTIVES) * A voice spells out "K" words. (LETTER "K" - SYMBOLIC REPRESENTATION) * Three men with boxes are able to see a baseball game after by placing boxes on top of each other. (COMBINING SKILLS) * Scenes of a kangaroo are used to reinforce the letter "K". (LETTER "K" - SYMBOLIC REPRESENTATION) * Big Bird and several monsters sort by SIZE. (SORTING BY SIZE)	* Genelle and Cookie Monster count from 1 to 20. (NUMERICAL OPERATION - COUNTING) * Film about a typical Monday in the life of a family. (HOME ENVIRONMENT) * Ernie shares a cookie belonging to Bert. (GENERATING AND EVALUATING CONSEQUENT EVENTS)	* Film in English and Spanish about the parts of the body. (BODY PARTS) * Film about the parts of the body. (BODY PARTS) * Ernie keeps chewing on a licorice whip to make it the same size as Bert's. (RELATIONAL CONCEPT - SHORTER/LONGER) * Children guess from clues that a shape they see will be a horse. (GUESSING FROM PROGRESSIVELY REVEALED CLUES)	* Film shows people jumping in different countries of the world. (MULTI-CULTURALISM - NATURAL ENVIRONMENT - MAN MADE ENVIRONMENT) * The leopard roams in its natural habitat. (NATURAL ENVIRONMENT)

SHOW #913
MAY 12, 1976
WEDNESDAY

SESAME STREET SCRIPT HIGHLIGHTS #24
SHOWS 911-915 - WEEK OF MAY 10 - 14, 1976

© CHILDREN'S TELEVISION WORKSHOP 1976

PART I (1st 15 min.)	PART II (2nd 15 min.)	PART III (3rd 15 min.)	PART IV (4th 15 min.)
* The Letters Q and K * The number 9 * María plays a relay game with several children. She gives each one of them a balloon to take to Big Bird. (SIMPLE MOTOR ACTIVITIY/ FAMILY PLAY TO GROW) * A turtle, a crow and a butterfly demonstrate SMALL/SMALLER /SMALLEST. (RELATIONAL CONCEPT) * Pre-historic people invent paper. (MAN MADE ENVIRONMENT) * Several workers cooperate to make a table. (DIVISION OF LABOR) * Susan and María try to identify sounds coming out of Oscar's can. (SOUND IDENTIFICATION)	* A typewriter types the word "KEY" to reinforce the letter "K". (LETTER "K" - SYMBOLIC REPRESENTATION) * Scenes from a Chinese New Year parade. (NEIGHBORHOOD ENVIRONMENT - MULTI-CULTURALISM)	* David and María classify by CLASS. (CLASSIFICATION BY CLASS) * Karate expert breaks five boards with his bare hand. (COUNTING + BACKWARDS) * A man tries to figure out how to pick two apples which are out of his reach. (PLANNING + PROBLEM SOLVING)	* A martian beauty has nine of each body parts., e.g. arms, legs. (NUMERICAL OPERATION) * The MOVING MAN and the HOT-DOG VENDOR are introduced as people in your neighborhood. (SOCIAL UNITS - NEIGHBORHOOD ENVIRONMENT)

SHOW #914
MAY 13, 1976
THURSDAY

SESAME STREET SCRIPT HIGHLIGHTS #24
SHOWS 911-915-- WEEK OF MAY 10 - 14, 1976

© CHILDREN'S TELEVISION WORKSHOP 1976

PART I (1st 15 min.)	PART II (2nd 15 min.)	PART III (3rd 15 min.)	PART IV (4th 15 min.)
* The Letters V and Q * The number 10 * Frogs puff up their chins while sitting in a pond. (NATURAL ENVIRONMENT) * A violinist plays and saws his violin in half. (LETTER "V" - SYMBOLIC REPRESENTATION) * Luis uses rhyming words to deliver a television message. (RHYMING) * Instead of hair a boy has a head of grass. (IMAGINATION)	* A boy imagines he is a spaceman, so he can join a ball game. (ENTERING SOCIAL GROUPS) * Some children count shells as they are placed on the beach. (NUMERICAL OPERATION - COUNTING) * The Count can't sleep. Ernie recommends counting sheep. (NUMERICAL OPERATION - COUNTING) * Scene showing people and animals eating. (NATURAL ENVIRONMENT) * Film shows pictures of the farm where Linda was born. (COUNTRY/CITY - GUESSING FROM CLUES)	* Bob and several children classify by form. (CLASSIFICATION BY FORM) * A flower is used to demonstrate OPEN/CLOSE. (SIGHT WORDS "OPEN/CLOSE")	* Bob and a muppet tell the story of QUIET/LOUD. (RELATIONAL CONCEPT) * Song "Going For A Ride" describe many man made objects. (MAN MADE ENVIRONMENT) * Mice are seen growing up. (NATURAL ENVIRONMENT) * The letter "V" falls over. A voice tells the "V" it forgot to take its vitamins. (LETTER "V" - SYMBOLIC REPRESENTATION)

SHOW #915
MAY 14, 1976
FRIDAY

SESAME STREET SCRIPT HIGHLIGHTS #24
SHOWS 911-915 - WEEK OF MAY 10 - 14, 1976

© CHILDREN'S TELEVISION WORKSHOP 1976

PART I (1st 15 min.)	PART II (2nd 15 min.)	PART III (3rd 15 min.)	PART IV (4th 15 min.)
* The Letters Z and V * The number 11 * Blank CIRCLES are transformed into objects such as a clock, an apple and a balloon. (GEOMETRIC FORMS / CIRCLES) * Kermit uses a snake to show how different parts of the human body compare with those of an animal. (BODY PARTS - NATURAL ENVIRONEMTN) * A bear counting bees gets stung. (NUMERICAL OPERATION - COUNTING)	* Raisins on a slice of bread count to 20. (COUNTING + BACKWARDS) * A song points out how awful the world would be if all the trees and flowers were gone. (ECOLOGY) * Bob, Ernie and several children use a vacuum cleaner, a carpet sweeper, a broom and a blender to classify by FUNCTION. (CLASSIFICATION BY FUNCTION.) * The moon, an angel and the stars serve as background to the ALPHABET. (ALPHABET) * Three men with hair of different lenght's demonstate SOME/MORE/MOST. (RELATIONAL CONCEPT)	* A typewriter types the word "ZOO" to reinforce the letter "Z". (LETTER "Z" - SYMBOLIC REPRESENTATION) * The otter is seen swimming in his natural environment. (NATURAL ENVIRONMENT) * Ten zebras walk SLOW while ten other zebras walk FAST. (COUNTING - RELATIONAL CONCEPT) * María gives Kermit a Spanish lesson. Kermit makes a few mistakes but he repeats it until he gets it right. (COPING WITH FAILURE - SPANISH CULTURE) * A little girl tries to quiet a baby by kissing him. (SPANISH SIGHT WORD "BESO") * Several animals and children practice various tasks until they complete them. (REASONING AND PROBLEM SOLVING)	* Ernie unaffected by the loud mix of city sounds plays his drums outdoors. (SOCIAL ATTITUDES - SOUND IDENTIFICATION)

Dear Electric Com.
I think people need education thats why you came along Your comic strip is great

Yours truly
Veronic M. Roper
7 Centre Lane
West Roxbury, Massachusetts 02132
Age 11

I like to read about Easy Reader the best. I don't read other comic strips just the Electric Company. Yes, I usually work the puzzle or play the game in this comic strip. I like the mazes the best. I usually read the comic strip by myself. I watch the Electric Company at home. I buy the Boston Gl[illegible] at the store.

Andrienne McKnight
60 Bickford Street
Jamaica Plain, Massachusetts 02130
Age 12

Dear The Electric Company,
I am 8 years old. My name is Holly. I was filling out the form and my little brother came in and said can I fill out the form too. I said Jon there is only one form. He began to cry. So if it is possopl could . we have two pitchers. And the answers he agrees with me. P.S. I spell horble!

Thank you
Holly Hersey
21 Cushing Avenue
Newburyport, Massachusetts 01950
Age 8

To Whom It May Consern,
I baby sit on Sunday mornings, for a boy who is hard to please. His name is Steve. He adores your comic strip. He is only four, and he very much enjoys playing the games and puzzles. We booth thank you for the great comic strip. Sorry its sloppy.

Thanks again
Sharon Forsyth
470 Waverley Avenue
Newton, Massachusetts 02159

I think your comic is great and for small kids it dynomite. It helps mothe[illegible] too with ideas. I am 11 and 11 or not I like it. Keep on writing!

Alaina Levesgne
6 Evangeline Lane
Woburn, Massachusetts 01801
Age 11

Dear People,
I like your comic strips and the games. I'm sure everybody does. I like the games especially. I like the strips about Jennifer and Paul. Do you watch Electric Company. Easy Reader is funny. So is Mister Crank. I do not like Fargo North only. I like the way he talks.

Janet Bertsch
39 Park Street
Pepperell, Massachusetts 01463

Dear Comic Strip People,
I really like the Electric Company very much. Say hi to Jennifer and Paul and every one.

Sandy Pollak
19 Centre Street
Natick, Massachusetts 01760

This is an excellent series! It certainly stimulates and encourages the young child.

Thank you,
Mrs. Marvin Kapp
211 North Street
Randolph, Massachusetts 02368

Sorry it's late, but I was the first to read the paper and then I did your part. My mother said to wait to cut it out so my sister and brother to read it. Then my mother put it some place and I could not find it intill this week.

Nancy Callow
72 West Elm Avenue
Wollaston, Massachusetts 02170
Age 10

Comic Strip
Please send me a free picture of The Electric Company friends. I think the comics in the Boston Sunday Globe a funny to read and the crossword puzzles are great.

Yours truly,
Rose M. Luongo
67 Wildwood Street
Wilmington, Massachusetts 01887

To Whoever it concerns,
My mother wanted to save the newspaper for neighbors who just recently came home from a trip. So I couldn't rip up the comics page. I have copied the questions. I hope it is acceptable. I would love a picture of "The Electric Company" people. Thank you very much.

Sincerely,
James Higgins
64 Light Guard Drive
Medford, Massachusetts 02155
Age 13

Good Morning,
I am a teacher of pre-adolesant boys. Their reading levels range from first grade to early fourth grade.
I have been cutting out this comic strip for 12 weeks. I mount the strip on cardboard and cover it with clear contact paper. This enables us to do the puzzles many times using a waxy crayon, it can be wiped off afterward. I use these cards (I call them activity cards) to supplement an already difficult-to-plan reading program.
The children really enjoy the "activity cards". Sometimes (miraculously) they even ask to do one.
Actually, I've been meaning to write and thank you for your worthwhile comic strip and this seemed like a good opportunity.
P.S. Please don't forget our picture of Electric Company friends.

Sincerely,
Kathleen Womersley
22 Wetherbee Road
Waltham, Massachusetts 02154
Bigelow Schoo, South Boston
Massachusetts

Dear Sir,

I watch your show all the time. I watched it since I was 5 years old. Thats how I learned to read, write and listen. Now I'm in the 3 grade. And I'm the top student in the whole 3rd grade. I like your show very much and I think that if you keep the Electric Company on more and more kids will start watching.

Sincerely,
Helen Silver
15 Joanne Road
Stoughton, Massachusetts 02072
Age 8

Dear Sirs,

I am Kyle's aunt. I wrote it for him because he like to watch your show I just wanted you to know. Please send it to him. Thank you.

Yours truly,
Gina Demling
15 Wilton Street
Hyde Park, Massachusetts 02136
Age 15

Dear Electric Company,

I realy realy like your show. Some kids say it's dumb, and childish' bu I don't. Even thought I know most of the words. I like the sing very much. I like everything.

Yours truely,
Kimberly Hendry
Cary Road
White Horse Beach, Massachusetts 02381
Age 10

Dear Electric Company,

Do you think you could have some new "Spideman" shows? Here is an idea A person dressed up as a dog steals food because he did not get enough food to eat when he was little. Thank you.

Your watcher & reader,
Rebekah Lacey
119 Woodcliff Road
Newton, Massachusetts 02161
Age 7

A Very Short Note

I watch your show and I like it. It is very good, I like it. Thank you.

Good Bye
Banki Csikasz
37 Swteeser Street
Wakefield, Massachusetts 01880

Dear Electric Company Freinds,

I watch your show almost as much as I can. Because I go to school from 8:30 to 2:30. And I watch it at 5:30 on Channel 11. Well I'm looking forward to the picture. P.S. I love your show.

Sincerely your freind,
Donna Fitzgerald
17 Whittier Street
Cambridge, Massachusetts 02140
Age 9

Dear Electric Company,

I like watching your shows. The best part of your show is when the chef says I can never tell a cabbage from a lettuce. It's so funny. That I told my mother and father and they both laughed so hard and they let they're tea get cold. I like your show better than Zoom. My brother likes Spiderman on your show. I hope you never get out of business. Thats how much I like your shows.

Yours truely,
Maryann Curran
17 St. William Street
Dorchester, Massachusetts 02125

Hi

My name is Ursala McKay. I like the songs that the kids sing on the eletric company they are very good when it comes to sing.

Ursula McKay
41 Horan Way
Jamaica Plain, Massachusetts 02130
Age 10

Dear Sir:

My 2/3 grade class are avid fans of The Electric Company. As a matter of fact I use your program as an intregal part of my reading program.

Would you please send me a free picture of your "Electric Co." friends as advertised in the Globe, February 22nd. Please send it to the above address. Thank you.

Sincerely,
Mrs Marilyn Ettman
M.E. Fitzgerald School
70 Rindge Avenue
Cambridge, Massachusetts 02140

Dear Sir:

My 5 1/2 year old twins, David and Ruth Duncan, are both great fans of "The Electric Company". I would like to say that as a parent I found that it has helped my children to read and spell. Keep up your wonderful work!

I would appreciate it if you will be kind enough to send 2 pictures so they will not fight over it. Thank you for your kindness.

Mrs. Cynthia Duncan
11 Otis Place
Newtonville, Massachusetts 02160

I enjoy watching your program I think it's an experience to learn new word everyday. And the sounds of the letters. My sister and I really like it.

Yours truly,
Stephanie Furia
38 Caruso Street
Revere, Massachusetts 02151
Age 3

I think the Electric Company is really great! Keep up the good work!

Sincerly,
Diana & Cindy Espanola
11 Hampshire Drive
Natick, Massachusetts 01760

Dear Sir,
Kid's say I'm dumb because I'm 8 and I watch your show but I enjoy it. So I'm going to keep on watching it.

Andy Martin
2 Tokanel Drive
Londonderry, New Hampshire 03053
Age 8

Dear Friends,
Sometimes I watch electric company but not very often. I guess I'm am getting a little to old to watch it but sometimes my brother watches. I probably watched it all the time when I was little and it's a very good show. I think it still is a good show.

From,
Nancy Sabatini
17 West Pine Drive
Walpole, Massachusetts 02081

Dear Electric Company:
You have one of the best tv shows I have ever saw. Your tv shows is a laughter show. It gives you a very funny feeling of what? is going to happ

Richelle Coyman
470 Old Iron Side Way
Charlestown, Massachusetts 02129

Dear Friend,
I try to watch the electric company everyday. So far I miss a week. I was sick. I like everybody on there Fargo, Mad Scientist, Easy Readey, Jennifer and Paul. I will keep watching electric company.

Your friend
Tonya Roberts
3620 West Mystic Valley Parkway
Medford, Massachusetts 02155
Age 11

Sorry I wrote the address upside down. I wacth electric co. everyday.

Love,
Una Gandbhir
43 Bow Road
Newton, Massachusetts 02159

Dear Electric Company,
Me and my brother Mark watch you everynight. While I'm at school Mark watches you in the morning. I like Easy Reader and Fargo North. Last week didn't see it cause I forgot. Why don't you have a club and they can be a member by filling out by the paper. I love The Electric Company.

Sincerely,
Cindy Ann Walsh
119 Washington Street
Waltham, Massachusetts 02154

I am a little to old, I know that but I do watch the electric company very much.

Jon Stein
28 Franklin Road
Winchester, Massachusetts 01890

Dear Electric Company,

We love your show alot! We watch it every night. I like Fargo North and my brother like the Mad Scientist the best. I hope your shows stay on the air.

Christine & Tommy Dorchak
10 North Hill Road
Westford, Massachusetts 01886

Dear Sir,

I thought it might be of some interest to you to note that both Andrew and Jeffrey were pre-kindergarten readers. Andrew, now in kindergarten, has been tested and is reading on a second grade level.

They both began watching "Sesame Street" daily at about age 2 and have watched "The Electric Company" as long as it has been on the air.

"Company" is still enjoyable for them and holds their interest for the entire 1/2 hour, although some of the material is "old hat" for them.

I thank the producers of the Children's Television Workshop for making me, as a parent, aware of what my children were capable of learning, and understanding at such an early age.

Sincerely,
Mrs. Jean Jasie
16 Apache Drive
Yarmouth, Massachusetts 02675

Dear Sirs,

I wach your show everynight. I wonder if you would please send me Mad Scintest and Jennifer and Paul because I have a little sister. She is 5 years old and she likes Jennifer and Paul. My 2 brothers and my 4 sisters like Fargo North and I like Man Sicentest. I wonder if you would please send one of each for my brothers and sisters and me. I wonder if you would please mention Christine Gorman in your show. But if you do not I will kno why. I like your show very mutch. I try not to miss it. I like Spiderman the best and my sister likes Jennifer and Paul. Who ever is reading this letter I would like you to please write me back so I will know if you will put my name at the end of the show or any time in the show. So if you do then I would like you to tell me the day and time please so I will be sure to wach it. I hope I am not asking very mutch but this is the first time I have ever writton to a show so I might be asking to mutch of you. So that is wy I would like you to write me back so I will know. And I do read your comics and puzzles every Sunday unless some one beats me to it. But I did fill in your answers this week and I would like you to know this because if not you mite like to read my fan letter I know you do not have very mutc time to read my letter but I have so many things to say about your show. I might be to old my frends say to wach The Electric Company but I like it ju the same. I would like to have one of the Short Circus people write me please. I am 10 1/2 and in the 5th grade. I hope you will write me back because I like writing you. I like doing your hidden pictures, mazes pictures to color, crossword puzzles and dot to dot games. I usualy do the by myself in my bedroom with the lock on the door so I will not be interupt I know I might be writing messy but I broke my wrist so I can not write cle

P.S. Write back soon.

Yours truly,
Christine Gorman
66 Loring Street
Westwood, Massachusetts 02090
Age 10 1/2

Dear Sirs,

My daughter, Tessa, is only 3 years old, but she enjoys The Electric Company very much. I've answered as many questions I could, that pertain to her. She would appreciate an Electric Company picture very much.

Thank you
Charles F. Spillane Jr.
11 Tremont Road
North Chelmsford, Massachusetts 01863

Dear M.E.T.
I always watch your show The Electric Company. We like Crank and Jennifer and Paul. Always when Jennifer and Paul comes on my brothers make fun of me because my name is Jennifer. I love you comics there very funny and I learn things but people think it's babyish but I tell them it teaches you something so they watch it.

Jennifer Traylor
283 Farm Lane
Westwood, Massachusetts 02090
Age 8

I hope you don't think I'm too old for this! Cause I know alot of other kids my age that watch your show! Some parents watch it to (even mine)! Well I really like your show. I hope you don't think I'm dumb or anything. I really do like your show and your comic strip too! I save all your comic strips.

Rachel Epps
Danbury Circle
Amherst, New Hampshire 03031
Age 10

I love to read. I have read many books. I love reading your comic strips. I have learned many things from your show. I think it's great and I hope many other kids have learned things from the show.

Emily Wilson
47 Wethersfield Road
Natick, Massachusetts 01760
Age 8

Dear Electric Company,
When we were little we loved your show. We still love it just as much but just don't have time. That is why we read your comics and would love to see you in person. We have little sisters who love you too.

From,
Julia Onorato, Age 8 and
Sarah Schiff, age 9
240 Bellevue Street
Newton, Massachusetts 02158

Dear Electric Company,
I think your show is neat, funny and fun. I think any age can and should watch it. Your comic stripes are funny.

Love,
Teresa Shanley
218 Fox Hill Road
Burlington, Massachusetts 01803

Dear Sirs,
I know I seem to be kind of old to watch Electric Company but when I do watch it, I enjoy it. I think it is a good show. I also enjoy the Globe. It is the only paper we have gotten (as far as I know). I also enjoy the puzzles put out by Electric Company that get put into the paper. I hope that this comic strip stays in the paper.

Sincerely,
Allison Campbell
4 Fieldstone Drive
Medfield, Massachusetts 02052

I love reading and watching The Electric Company everyday.

James L. Jackson
1158 Tremont Street
Roxbury, Massachusetts 02120
Age 8

Dear Electric Company,

I may be 9 but I still love your show. I watch it everytime I can. Now I read your comic strip. As I get older I wish I could join the singing group. I forgot the name. I love music and singing. If T.V. shows were to have a vote for one to go on the air I'd get all my friends and vote for you! You sure do help my sister. She's 7 and in 1st grade. She can't read to well but with you helping, she's getting there, I get teased from kids at school about my name, they call me, "Jennifer of the jungle," but I don't care. You don't have to tell me if you don't want to but is Paul a real ape? My favorite people are everybody, kids too! I don't know what to say except, "I love you and your show". If you don't mind could I have all the names and address of all the people on your show?

P.S. The group is called, "The Short Circus". All my love to you.

Love,
Jennifer & Marceny Deardoff
Webster Hall
Exeter, New Hampshire 03853
Age 9 & 7

Dear Sir,

I think it's a swell idea for you to do that and I really do watch The Electric Company all the time. I like Jennifer and Paul best because there funny. Also I like when all the kids sing their really great! Only wish I could be on the show my friends and I have great talent! Well sorry if I bored you!

P.S. There really great!

Cheryl Nelson
463 Revere Beach Boulevard
Revere, Massachusetts 02151
Age 11

Dear Electric Company,

On the question sheet I like Jennifer and Paul best. But my most favorite is Spider Man. I just love him. He's real neat. Electric Company is my favorite show. My second favorite show is Sesame Street. Tell Spidy "hello" from me. I don't go to school until next year.

Thank you
Todd Ridlon
Route 2
Kennebunkport, Maine 04046
Age 4